Amusements.

fancy has pictured. When the curtain falls on the first act the audience is thoroughly aware of the fact that it is on its way, but doesn't know where; yet the company is so pleasant that even the person who is disappointed at having failed to guess the ending at the outset is quite well content to continue the journey, and really doesn't care how long it may prove. Just when the excitable imagines the journey is going to be tame, a surprise is ney is going to be tame, a surprise is injected and the plot-guesser starts afresh. So it is until the very close, although the knowing ones may important the starts and the starts are starts. although the knowing ones may imag

ine when the couple is apparently united in the second act that only anti-climax can follow, but the play rides on to triumphant success never-theless, in spite of handicaps at the outset due to stage insufficiency that Seemed almost insurmountable.

An enthusiastic audience—and some
say a very distinguished audience—

An enthusiastic audience—and some say a very distinguished audience—insisted upon seeing the author after having been highly delighted with his stage creations and their mimic life—but Mr. Megrue was just adamant. The while the vigorous applause was sounding he was alternating his attention between the real rainstorm outside and a handsome floral piece which had been sent to Miss Lola Fisher from New York admirers.

And right well she deserved it and all the lovely things that were said of her play portrait of Belinda Carter, a girl designed earily to assault and reduce the walls of bachelorhood, regardless of their strength. Early in the duce the walls of bachelorhood, regard-less of their strength. Early in the play she disposed of a pleasant English suitor, who informed her that it is a tradition in his family for the first born to marry a beautiful woman. His com-pliment missed its mark and he retired discomfited but not crushed. Then she disposed of the "calf love" of an adoles-cent suitor who "had lived a man's disposed of the "calf love" of an adolescent suitor who "had lived a man's life," and finally she "postponed" what appears to be a near approach to a real man—but he is only a likable, gentlemanly kleptomaniac, as it ultimately proves. Her encounter with "the man," admirably played by William Courtenay, had best be reserved for those who wish to see the play.

to see the play.

Gordon Johnstone, as the kleptomaniac lover, gave a polish and a charm to his role that only the real actor may create, while Frank Andrews was a very real and human father of "the girl."

Horace Sinclair was the American idea of the Englishman to the manor born, and the others in the long cast conand the others in the long cast con-tributed well studied and effective at-mosphere to the play as a whole, espe-cially Boots Wooster, as a "week ender," who added a touch of pathos to the minor incidents; Ethel Strickland and Mable Stanton.

BELASCO-"The Ruined Lady."

Although it has a title that smacks of Beaumont and Fletcher, "The Ruined Lady," Frances Nordstrom's new comedy, which opened at the

fe and ambition.
When the curtain rises, the charming Ann Mortimer, regarded as a lint, devoted to her duty, by all of ong Island, has just completed eight ears of "bringing up" the orphaned hildren of a dead sister. When she pok over the job of looking after he youngsters she had been engaged

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mply face will not embarrass you much longer if you get a package of Dr. Edwards' Olive Tablets. The skin should begin to clear after you have taken the tablets a few

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pimply face. Olive Tablets are a purely vege-table compound mixed with olive oil; you will know them by their

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Quickly **Conquers** Constination

GARRICK—"Honors Are Even."

If the true that "they always happen in threes," then Roi Cooper Megrue has completed his first cycle of real successes, and it is to be hoped that his reserve powers are good for many, many more of the same degree of excellence. "Honors Are Even." his comedy in three tets, which had its premier at the Shin ere-Garrick Them and the reasons for tare so many that it is unnecessary to late them all. A few will suffice. Around a all good sense, coupled with a high art of woman's craft, and any young playwright who is a character of the same degree coupled with a high art of woman's craft, and any young playwright who is a character of the same than the thoroughly derstands the sex and, therefore the same than the thoroughly derstands the sex and, therefore the same than the thoroughly derstands the sex and, therefore the same than the thoroughly derstands the sex and, therefore the same than the thoroughly derstands the sex and, therefore the same than the thoroughly derstands the sex and, therefore the same true was the same than the thoroughly derstands the sex and, therefore the same true was the same trained that the sam

turns up still later, after midnight, with a sightly intoxicated youth and two ladies of the chorus. They have had a "b'ow out" and seek shelter in Bruce's house, thinking him away. Of course, they discover Bill and Ann and believe the worst. Dallie indignantly demands that Bill marry Ann at once. But the faithful Bixby, Bruce's man, turns up and corroborates Ann's story about being storm bound. Ann, who has reveled in being "ruined" and the idea that now Bill will have to marry her, is downcast. But as a last resort she tries an old-fashioned method—a kiss. It works like a charm, and Bill is awake at last.

P. F. KFITU'S Wanderille

The lines are bright and M'ss George's impersonation of the determined Ann is a clever piece of acting, indeed. Jean a clever piece of acting, indeed. Jean Oliver and Ralph Glover, as Dorothy and Dallie Mortimer, the orphans, are both capital, and so is Neil Hamilton, the sophisticated youth, who is introducing Dallie to his first experiences with the chorus. Violet De Bicary and Francesca Rotoli, as "Cutie" and Mayene Breslin of the "front row," put up an excellent rough and tumble row in Bruce's house.

NATIONAL-"Shavings." The audience at the National last night braved a driving rain and a

brisk wind to get there, but "Shav-ings" was worth it.

Joseph Lincoln usually manages to get the sharp, salty atmosphere of Cape Cod into his books, and Henry

B. F. KEITH'S-Vaudeville.

tions in vaudeville is shown this week at Keith's, under the title, "Temptation." Keith's, under the title, "Temptation." Arman Kaliz and Company are the producers and they probably got their idea from "Experience." "Temptation" is billed as an allegorical operetta and in six scenes shows the temptation of man from the Garden of Eden to the present music hall with its wine and dancers. The scenery is exceptionally well chosen and its elaborate detail adds to the beauty of the production. The group of symbolic dancers help to make the Eden scene effective, while other members of the company add spice and richness to the other scenes. The

that is a feature in itself. It is a notable musical act. Laughter in abundance is the outcome of an original entertainment billed as "The Barber Shop," in which Galetti's Baboons and a troupe of trained monkeys are presented. It is a series of comedy sketches, even including a horse race with dogs for horses and monkeys for jockeys. Stanley and Wilbur open in an act notable for its comedy and acrobatics on a swinging wire; Woolford and Stevens, with "a stab at song" wind up with some exstab at song," wind up with some excellent dancing; Jackson and Taylor Company furnish all jazz and syncopation and seem to strike the popular fancy, and Burke and Toughey, "County Clare Gentlemen." give an offering of Irish comedy of the better sort that is original and entertaining and winds up with a merry dance to the tune of the Irish bagpipes. The added matinee feature is Charles Ray's melodramatic picture, "45 Minutes From Broadway," with Jimmy Aubrey's comedy, "The Decorator, and the Fox News as supplemental features at all performances.

STRAND-Maleta Bonconi.

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dancing is very good and borders on the sensational, practically all that is modern being added to the classical. The singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a singing is enjoyable. Of course, Mr. Miss Bonconi, who is said to be a subsence extending over two sasons. That he has lost none of his popularity was fully attested at last night's performance. Watson seems to have lost quite a bit of his "slide," originated years ago, but to make up for any shortcomings he has surrounded him self with a capable cast of entertainers. Charles Ahearn, one of the funded the product of the singing and looks pretty, while Dorothy Smoller, as Virtue, does most of the singing and looks pretty, while Dorothy Smoller, Washington girl, presents an effective picture as "Extravagance," and gives a sensational dance that won prolonged as sensational dance that won prolonged error Rainbow and Mohawk, "twenty of the ordinary Eleanor Harte and the plant.

All the piant.

Miss Bonconi, who is said to be a pupil of some of the great foreign masters, demonstrated that she is justly entitled to her position on the bill, and won much applause from an appreciative audience. She played some difficult arias from grand opera with skill and technique and then a simple was fully attested at last night's performance. Watson seems to have lost quite a bit of his "side," originated years ago, b appreciative audience. She played some difficult arias from grand opera with skill and technique and then a simple melody with pathos and sympathy.

James Plunkett and Helen Romaine open with a novel number, the "Dance of the Lamps," followed by other dances, both old-fashioned and modern. Rainbow and Mohawk, "twentieth century Indians," follow with appropriate songs and monologue. The great hit of the show, however, is the, Royal Four, rural songsters, and comedians, in "Home Talent." and comedians, in "Home Talent." Their "close-harmony" numbers in-Their "close-harmony" numbers in-terspersed with a line of comedy chat-ter were especially popular and won mostly youngsters, is prettily gowned and shows the result of careful train-ing in ensemble numbers. A travesty on Egyptian dancing by Charles Ahearn great applause. Pisano and company, and company made one of the hits of the presenting "At the Italian Front." evening. give an exhibition of marksmanship and sharpshooting that is handsomely staged.

The week's photoplay presents Elaine Hammerstein in her latest Selznick production. "The Daughter Pays," and short subjects close an exceptionally strong bill.

GAYETY-"Hits and Bits." "Sliding" Billy Watson, an old favor-ite of patrons of the burlesque theaters,

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